



# MUSEUM NEWS

*THE TOLEDO MUSEUM OF ART*

*FOUNDED BY EDWARD DRUMMOND LIBBEY*

SUMMER 1957



## NEW TREASURES FOR TOLEDO

The Toledo Museum of Art collects in a broad field. Its acquisitions, while not numerous, may range from objects created many centuries before the birth of Christ to canvases scarcely dry, fresh from the easels of today's young creative artists.

If we are but perceptive enough to see it, the panorama of history can be read in the pictures, sculpture, and decorative arts spread before us in the galleries of this Museum.

Gathered together here are accounts of a few of the rare objects of art which have been acquired recently by this Museum. A stately bronze figure from an almost forgotten civilization, printed music laboriously produced when the very idea of movable type was a novelty, a fragmented image of Paris, brittle and vivid as the pre-World War I days in which it was created, all reveal sharply the places, times, and personalities which produced them.

A community's cultural value is measured in many ways—by the vigor of its creative efforts, the perception of its audiences for art and music—and by its tangible assets which have been gathered to form standards of judgment. Each of these is important. This issue of the Museum News deals with some of the Museum's most important tangible assets—new acquisitions which will remain in Toledo to enrich the lives of all of us.—O.W. Jr.

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SUMMER 1957     *New Series: Volume 1, Number 2*

COVER: *Detail, Etruscan Libation-Bearer. Emeline Hill Richardson, who has written about the figure in this issue, is an authority on Etruscan bronzes, and a former Fellow, American Academy in Rome.*

## AN ARCHAIC ETRUSCAN LIBATION-BEARER

The Toledo Museum of Art has recently acquired an archaic Etruscan bronze of major importance as well as great intrinsic charm. The figure represents a young man wearing the semicircular Etruscan cloak, the ancestor of the Roman toga.

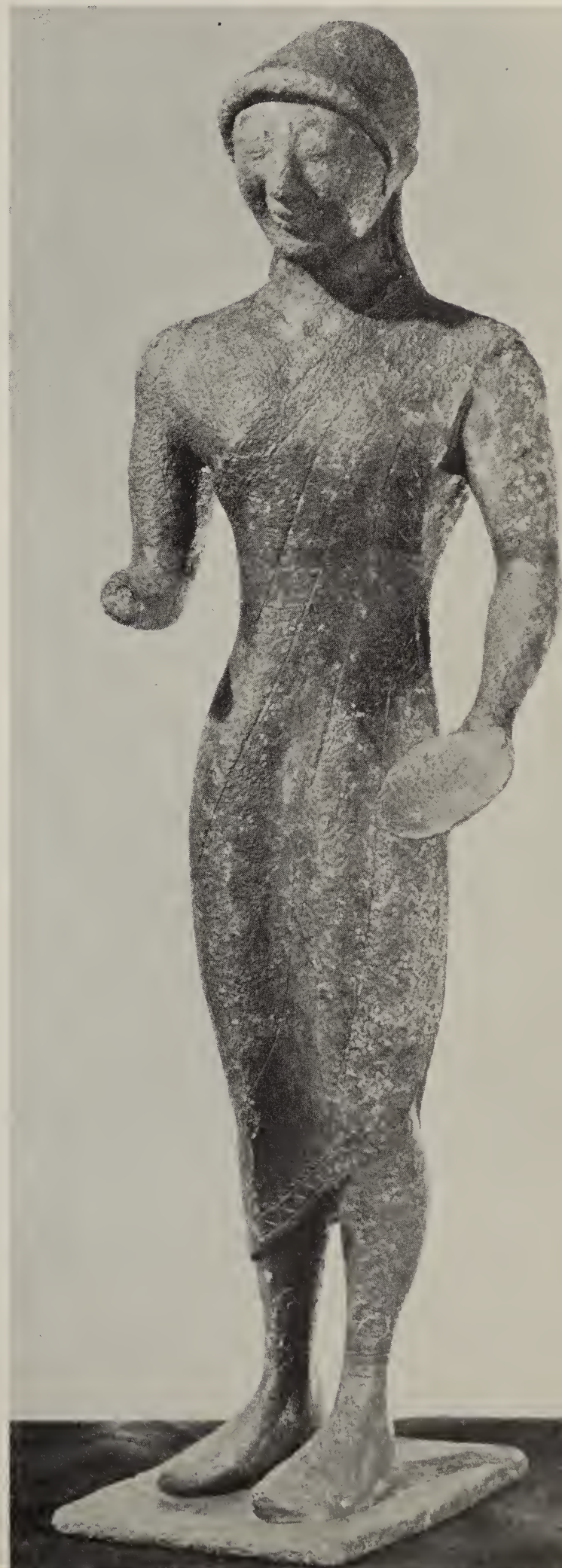
Little is known of the Etruscans, who first appeared in Italy about 900 B.C., and whose civilization was absorbed by Rome in the fourth century. Power apparently was held by an aristocracy of princes. Their elaborate tombs were furnished with bronze utensils and armor, and imported luxuries such as Greek vases. Their bronzes show great technical skill. Strong simplified forms are combined with rich decorative pattern.

Archaic *togati*, probably used as votive figures, are peculiar to Etruria and are almost invariably large handsome bronzes which must have been the offerings of important people, a conjecture supported by the elegance of the costume worn. Generally they wear elaborate high soft boots and almost all of the togas are decorated on the borders with delicate incised designs which must represent embroidery.

The Toledo bronze is the earliest as well as the largest of these princely figures. It is  $16\frac{3}{8}$  inches high. The workmanship is equally noteworthy, having been designed by a master sculptor, with a balance of masses and harmony of line none too common in Etruscan art.

A young man wearing high boots with pointed toes and a cloak wrapped around his body and slung over the left shoulder stands pouring a libation from a patera balanced on the palm of the left hand. The archaic character of the figure is evident: it is completely frontal and stands erect with the weight evenly distributed, the left foot slightly advanced. Anatomical details and proportions of the body date the bronze at about 530 B.C.—Emeline Hill Richardson.

ETRUSCAN LIBATION-BEARER  
Bronze. c. 530 B. C.  
Gift of Edward Drummond Libbey, 1953  
 $16\frac{3}{8}$  inches high.







PIETER BRUEGHEL THE YOUNGER  
*Winter Landscape with Bird Trap*. Oil on panel.  
 Signed lower right, "P. Brueghel." Gift of Ed-  
 ward Drummond Libbey, 1955.  $22\frac{1}{4} \times 15\frac{1}{4}$   
 inches.

## WINTER LANDSCAPE

Perhaps the most immediate appeal of Pieter Brueghel's winter landscape is that of the deep vista into snow-covered space, a feeling of the land's stability and importance to man. The spectator is invited into this Flemish scene by his identification with the hill in the right foreground and the large tree there which frames the picture space. Standing on this eminence, next to the snug houses of the village, the viewer can look down into a panorama of winter activity. On the ice-covered river several citizens are playing "curling", a game in which curling stones are sped across the ice toward markers. Usually skaters would also rush in front of the stone, sweeping its path with a broom in order to speed progress. A closer look at the playing people will reveal that they participate with sobriety rather than merriment; they are less individuals responding to a situation than peasant types, generalized from Brueghel's experience

with them. This treatment of people is typical of this painter and his father Pieter Brueghel the Elder. Here the basic theme is harmony of man and nature, the rhythm and vitality of recurring seasons and occupations, rather than specific action at a specific time.

Toledo's painting is an excellent example of the work of Pieter Brueghel the Younger (1564-1638); several replicas of the same subject exist and all are based on the original by Brueghel the Elder, which was executed in 1565 and is now in a Brussels private collection. It has been the task of scholars to distinguish between the works of the two Brueghels—Elder and Younger, of which the father is by far the most famous. But the son profited from his father's fame by establishing a large workshop for the creation of paintings like those of the Elder. Having been born in 1564, five years before his father's death, he could not have been his pupil, although the similarity of style is almost complete.

The painting is oil on wood panel, with the glazes allowing the white gesso ground and guide lines of the drawing to show through, and creating a distinct atmosphere of winter air. Crispness and delicacy of line and brush stroke are apparent in every area of the painting; through the artist's mastery of technique, too, we are able to move easily into the depth of this winter.

Often titled "Winter Landscape with Bird Trap", there is question whether this object in the picture, built to trap birds for eating and selling, has some symbolic significance. As an inheritor of his country's distilled wisdom, Brueghel the Elder often illustrated Flemish proverbs in his paintings, in such a literal manner that they are inseparable from the subject matter. In addition to this possibility of proverb illustration is that of commentary on late 16th century political conditions in Flanders, about which Brueghel felt very strongly. When the older Brueghel worked, the Spanish occupation of Flanders was causing misery throughout the country and religious revolution and counter-revolution created a world of strife between Catholic and Protestant, between citizens of the Netherlands and Spanish troops sent there to suppress heresy. In this context the bird trap may signify the suppression and lack of safety the Flemish felt under the Spaniards of the Inquisition. Against the conflicts of his age, Pieter Brueghel the Younger has faithfully reproduced the thoughts and feelings in his father's art: Despite material and spiritual hardship, man may find dignity and refreshment in the familiarity of work and play in his homeland.—K.L.,



## EARLY PRINTED MUSIC

The George W. Stevens Gallery, which is devoted to the history of writing and printing, has been enhanced by the addition of three important examples of music printing and engraving. These include a part book printed by Petrucci, a musical treatise printed by Peter Schoeffer the younger, and a book of engravings which are among the earliest surviving in that medium.

The appearance of the Gutenberg Bible about 1455 was proof that the major problems of printing from movable type had been solved. This opened the way for the coming of other printers who produced hundreds of books by the end of the 15th century. The printing of music, however, presented so many problems that printers were experimenting into the next century. In 1476 Ulrich Han printed the first book containing printed music—both notes and staves—that can be definitely dated. This was done in two impressions, with the staves and initials printed first in red and then the notes and text in black. Others followed his example. His method permitted only single-line melodies and the simplest note forms. Later, woodblocks were used for printing examples in theoretical works and occasionally for the plainchant melodies in liturgical books. In the former, short pieces of part-music could be printed by this process.

It remained for Ottaviano dei Petrucci to solve the problems of printing part-music from movable type, and thus to lay the foundation for the vast amount of music printing done afterward. Granted an exclusive privilege for the printing of music for voices, organ and lute by the Signory of Venice in 1498, Petrucci worked three years before the first work from his press appeared. Not only did he have to devise means of printing elaborate figured music requiring



MOTETTI C. *Superius Part.*  
 Venice: Ottaviano Petrucci, 1504.  
 Acquired 1955. Oblong Quarto.  
 6¾ x 9¼ inches.



many different note forms, but he had to design casting equipment and cast his own type. His method of printing was a difficult one requiring one impression for the staves, a second for the notes, and possibly a third for the text and initials. For accuracy of registration and beauty of types and design, he remains one of the master printers of all time.

Petrucchi's *Odhecaton*, 1501, was the first collection of part-music to be printed with type. This accomplishment has brought forth extravagant praise. Friedrich Chrysander wrote in 1877: "... Petrucci is ... to this day the most prominent name that we encounter in the history of music printing. He is the only one connected with music whom we could in any sense put by the side of Gutenberg." Since this was written we have learned of the experiments preceding Petrucci, but this does not minimize his accomplishment.

STRADANUS: ENCOMIUM MUS-  
ICES. Antwerp: Philipp Galle, ca.  
1590. Acquired 1956.  $8\frac{3}{4} \times 11\frac{1}{4}$  inches.





His early issues were printed in the manner of manuscript polyphonic choir books, which had the required number of parts contained on facing pages, so that all singers could read their respective parts from the open book. In 1502 he invented the part book, wherein only the music for a particular part or voice would be contained. This practice is followed today in parts for orchestral instruments and occasionally in choral music. The example recently acquired by the Museum is a Superius (or highest) part of Motetti C, printed in 1504. It is the only portion of this issue to be found in an American collection. It contains motets by Josquin, Isaac, Brumel and others.

Within a few years other printers, mostly German, began imitating Petrucci's types and method of printing. The most important of these was Peter Schoeffer the younger, son of Gutenberg's assistant who was himself one of the greatest printers of the fifteenth century. Schoeffer's music printing is characterized chiefly by its elegance. In 1535, while working in Strasbourg, he printed the *Rerum musicarum* of Johann Frosch, one of the celebrated treatises of the Renaissance. The musical examples in it are printed with the required parts on facing pages, and represent Schoeffer's fine work.

The technique of engraving was not applied to the reproduction of music until the late sixteenth century, even though it had been brought to a high state of perfection in the fifteenth. It is interesting that engraved musical compositions should have appeared first as part of a pictorial design, wherein an open book or scroll contained a clearly legible composition. Beginning in 1584, a group of Antwerp engravers, led by Johannes Sadeler, produced a series of such engravings, known today as "Picture Motets."

The most ambitious of these is *Encomium Musices* (*In Praise of Music*). Published about 1590 by Philipp Galle, it consists of seventeen plates designed by J. Stradanus and engraved mostly by Adriaen Col-laert. The title page illustrated here shows the six-part motet, *Nata et grata polo*, by Andreas Pevernage. The three figures represent Harmonia (Harmony), Musica (Melody) and Mensura (Rhythm). The book is a prime source of information on musical instruments of the period, as each plate shows numerous examples. The scenes represented are drawn largely from the Old Testament and have verses which are paraphrases of the Vulgate. Plate 17, showing the celebration of Mass, has been frequently reproduced. In the facsimile edition of this work are listed five known copies of the original. A sixth copy is in the Metropolitan Museum of Art.—A.B.B.





CHILDE HASSAM. *Rainy Day, Boston*. Oil on canvas. Signed and dated: "Childe Hassam 1885." Gift of Florence Scott Libbey, 1954. 26 $\frac{1}{4}$  x 48 $\frac{1}{4}$  inches.

## VICTORIAN BOSTON

A painting by Childe Hassam, (1859-1935) one of America's great advocates of the French Impressionist style, has recently been acquired as a gift of Florence Scott Libbey. Entitled *Rainy Day, Boston*, it is signed by the artist and dated 1885.

Childe Hassam was born in Dorchester, Massachusetts in 1859. He reached maturity at a time when American painters, who in the first half of the 19th century had looked to Italy and Germany for artistic guidance, were gravitating toward Paris. For it was in the French capital that the great events in the art world were henceforth to take place. It was here that Hassam chose to study, after having received his initial education in Boston. Returning to the United States after five years in Europe, he began to paint New England and New York, utilizing the same shimmering light which, in their portrayal of the environs of Paris, made Monet and Pissarro the leading Impressionist masters of the day. Although trained in this Continental style, Hassam was a highly original artist, translating it into a thoroughly American idiom.

The Art Museum's painting, an early work done when the artist was twenty-six years of age, shows us Boston's Columbus Avenue, which was at that time one of the city's finest residential streets. We look with nostalgia today at its rows of brownstone houses and its horse-drawn cabs awaiting passengers in that uncluttered era before the dawn of the automobile. The effect with which the artist portrays the rainsoaked pavement and the moisture-laden atmosphere of the day with short quick brush strokes gives to this painting a poetic impressionism which makes it one of the finest examples of his style.—E.P.L.



## VLAMINCK'S FRANCE

The Museum has recently acquired "Farm Landscape" by Maurice de Vlaminck (b. 1876). This painting is in the artist's mature style, incorporating some of the moodiness and disquieting restlessness of his many great landscapes painted after 1920.

The farm scene, illustrated here, expresses a strange luminosity and urgency of feeling—a concentrated force of combined nature (the farmlands, trees and sky) working in conjunction with man (the farm buildings, walls, and the figure of the farmer). There is a somewhat uneasy

MAURICE de VLAMINCK  
*Farm Landscape. Oil on canvas.*  
*Painted about 1920-22.*  
*Purchased 1954.*  
*25 $\frac{1}{8}$  x 36 $\frac{3}{8}$  inches.*





and strained balance maintained between the two factors, and one's reaction to this is that at any moment the balance will be outweighed in favor of nature.

Much of the special quality of this painting is achieved by Vlaminck's method of applying the paint. He uses brush and painting knife to lay on paint in both thick and thin areas. This results in an effect of almost careless freedom and produces a great deal of the windblown feeling in the work. His use of color heightens this effect: vibrant and fresh yellows contrast with browns, blues with greens, and reds with white and gray.

Born in 1876 in Paris, Vlaminck grew up on a farm north of the city. Although his was a musical family, he did not aspire to be a musician but early became a bicycle racer. Always an individualist, Vlaminck, after three years in the army, sought temporary employment with a dance orchestra in a Parisian night club. In his late teens he had begun to sketch and paint the countryside through which he had passed on his bicycle. He now turned again to painting as a means of calming himself and organizing thoughts scattered by his nightly musical appearances. He found this daytime "hobby" holding all his interest and decided to become a painter.

Since he first painted more for enjoyment than for the desire to make painting his profession, he was unusually free in his use of color. This brightness and spontaneity of color brought Vlaminck's work to the attention of the young Matisse, who with Vlaminck, Derain, Rouault, Dufy and Van Dongen formed the nucleus of the group known as the "Fauves" (Wild Beasts) after their first group exhibition in 1905. However the character of Vlaminck rebelled against even the slight conforming demanded of him as a member of the Fauves, and he turned his talents to studying the work of Cézanne.

Under the influence of Cézanne, Vlaminck realized the full impact of the practitioners of cubism. He again rebelled, this time against the almost rigid philosophies of the cubists, and went back to his first creative efforts which served to organize his confusion. This turned his attention to the landscapes of northern France, those areas with which he had become familiar as a boy, riding over the countryside on his bicycle. It is with these often gloomy, storm foreboding scenes that Vlaminck came into his own environment. He possesses nature and en-



dows the natural scene with a restlessness of his own making. One feels in his work the speed and flight of a rain squall as it moves over the countryside, beating down upon the defenseless man-made things below. His lighter moods encompass the glittering quality of a farmhouse, lit by the sun after such a shower, and standing bright in contrast to storm clouds seen behind it. These are Vlaminck's subject matter, and these are his to inject with his special care—that of a countryman's love for nature itself.—J.K.R.

ROBERT DELAUNAY  
*The City of Paris. Oil on canvas.*  
*Painted about 1913. Signed and inscribed lower*  
*right, "la ville de Paris. r. Delaunay."*  
*Gift of Edward Drummond Libbey, 1955.*  
*47¼ x 67⅝ inches.*





## THE CITY OF PARIS

All the color of the city of Paris may be enjoyed without going abroad. It may be seen in the Museum's newly acquired painting, "The City of Paris" by Robert Delaunay (1885-1941). The picture, purchased in London, was painted in 1913, and is an important example of the large, brilliant, decorative pictures created by the artist. It is 47 by 67 inches.

Color and Delaunay are synonymous. He has a profoundly sensuous passion for color. Having painted as an Impressionist early in his life, this experience and his sympathies caused him to combine his own colorism with the more sombre style of Cubism. He gradually developed a highly individual style of painting sometimes called Orphism.

"The City of Paris" is an example of this later phase of Cubism done shortly after the founding of Orphism, a movement which was launched in 1911 by Delaunay to "liberate Cubism from its difficulties of lacking color."

Delaunay was inspired by Paris, not by the nostalgic eighteenth-century buildings, but by the loneliness of the big city, the rhythm and interplay of modern structure. Architectural analysis was a constant element in his work.

The Museum's painting has three allegorical figures in the center foreground representing the Three Graces. On either side in the foreground are buildings and, in the background, the Eiffel Tower and a bridge over the Seine River.

The artist did other versions on the subject of the Museum's painting. Commenting on one dated 1912, Guillaume Apollinaire, French poet and critic who initiated the term Orphism, said, "This picture marks the advent of a conception of art lost since the great Italian painters. And if it summarizes the effort of the painter who composed it, it also summarizes the effort of modern painting."

Delaunay was an attractive man with a jovial round face with high color, matching his exuberant multi-color palette. Sincere, spontaneous and daring, he depended on instinct for his inspiration. His highly-keyed color and complex decorative sense of composition made a considerable contribution to the art of the early twentieth century.—B.B.



## BELLANGE'S ST. THOMAS



JACQUES BELLANGE  
*St. Thomas the Apostle. Etching.*  
*Shoemaker Fund. Purchased 1955.*  
*11 $\frac{1}{16}$  x 6 $\frac{1}{16}$  inches.*

The Art Museum has just acquired a fine etching of St. Thomas the Apostle by the French printmaker, Jacques Bellange, (active about 1602-1617) who represents a final flowering of the Mannerist style in Northern Europe. Mannerism emerged in Italy soon after the death of Raphael in 1520. It was in essence a reaction against the classic restraint and formality of Renaissance art. The forms of this art come not from nature itself, but spring from the innermost recesses of the painter's imagination.

The great Italian Mannerist painters Rosso, Pontormo, and Parmigianino tended to create figures with greatly elongated proportions, affected poses, mysterious expressions, arms and legs contorted and flattened against the picture plane, and compositions whose meanings were distorted and unreal. Rosso, called to the court of Francis I at Fontainebleau in 1530, carried the Mannerist style across the Alps to France.

Virtually nothing is known of Bellange's life or personality. Records indicate that he worked for the Duke of Lorraine in Nancy from 1602 to about 1616 or 1617. He was well acquainted with Mannerism, even before his journey to various French centers of art, including Fontainebleau, in 1614. Since all the decorative paintings of Bellange were destroyed by fire, we can only judge Bellange from his approximately fifty etchings. The Art Museum's etching of St. Thomas is one of two plates made of this subject. The pair of architect's dividers which the Saint holds in his left hand, continuing the long proportions of the fingers, is a reference to the legend of the palace in heaven created for Gundaphorus, King of the Indies, by the Apostle.—E.P.L.



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